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American Art News

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WILL AMSTERDAM LOSE IT?

Amsterdam seems to be in possible danger of losing the Six Collection, probably the most renowned private cabinet of pictures on the Continent. As all art-loving visitors to the city know, it is lodged in the family house, on the Heerengracht, close by the corner of the Vyzelstraat, and in the plan for the widening of the latter thoroughfare this is one of the buildings scheduled for demolition. As the Second Chamber has given its assent, the house is undoubtedly doomed. The question now to be settled is the new location of the pictures. From the Dutch newspapers it is learned that there is some friction between the family and the municipality about compensation for removal and provision for the collection, in consequence of which the transference of the art treasures to another part of the country is quite a possibility.

ROYALTIES TO ARTISTS.

Considerable progress has been made in France for the movement in favor of granting authors' royalties to painters, sculptors, and other artists during the fifty years after the creation of their works. M. Ferri proposes the formation of an artists' society in Paris, which shall keep track of sales, collect the royalties and publish an annual list of artists, with the sums of money due to them. If the royalties are unclaimed within 14 months after the publication of the list, they will go to a public fund for the purchase of works of contemporary art.

A CARAVAGGIO FOUND.

A special cable despatch to the "Sun" from Florence says an important find has been made in the art collection of Marchese della Stufa, of a painting by Caravaggio, lost sight of for many years. The painting was known to connoisseurs through a print in the Galleria degli Uffizi here. Signor di Pietro, the secretary of this gallery, was determined to find the picture. It was known that in the year 1700 it was in possession of the Cerretani family, now extinct. Signor di Pietro while examining Marchese della Stufa's collection saw the painting and immediately identified it. The Uffizi print is an exact reproduction of the picture which is a typical Caravaggio. It depicts six youths, one of whom is playing a violin, one a lute and one a flute, while two are singing and one is listening.

ALLIED ARTISTS' FIRST SHOW.

Beginning Mar. 21 and continuing through May 1, the new Allied Artists of America Society will hold its first exhibition in the Municipal Gallery, Washington Irving High School, Irving Place and 16 St. Although the prime object of the Society is to "provide opportunity for exhibiting the work of the ever increasing number of artists" it will not be possible this year to extend their generous impulses beyond the work of its members, owing to the difficulties encountered in securing space for exhibition purposes. At future exhibitions the society hopes to arrange a fair scheme for the selection of works to be exhibited.

One of the unique features of the coming exhibition will be the catalog which will consist of large folders and will contain some twenty loose illustrations adapted for framing.

The officers of the society are Ernest Albert, president; Hobart Nicholls, vice-president; G. Glenn Newell, secretary; and Frank Bicknell, treasurer. These, together with Paul Cornoyer, Charles Bittinger, Jules Turcas, and Arthur Crisp, form the board of control.

ARSENAL PLAN REVIVED.

The old Arsenal building in Central Park is finally to be abandoned as the headquarters of the Park Department and the Academy of Design which five years ago favored the erection of a large building on the site of the park structure, has again taken up the matter. It will be recalled that the project was killed five years ago by the N. Y. "Times."

John W. Alexander, said to a "Tribune" reporter this week, that the subject had been taken up informally.

"The Arsenal site," he said, "is the only logical one for the fine arts structure, as I have always contended. A number of men stand ready at the present time to advance the money necessary for a structure which will be a credit to this city. If the Arsenal

NO MORE SELF AWARDS.

Presumably as a result of the agitation and adverse criticism, caused by the awards of several prizes by the Jury on last year's Spring Academy to members of the said July—in which the ART NEWS played no small part, the veteran organization, at a special meeting, held Wednesday evening last, decided that while the present Juries of thirty members on the two annual exhibitions shall be continued—that, beginning with the next Winter Academy there will be a special Jury, to be composed of five painters and three sculptors, whose own works exhibited, shall be "Hors Concours" and who shall award the prizes solely.

WIDENER AND WALLACE ART.

A cable to the N. Y. "American" from Paris says Mr. P. A. B. Widener, of Phila., has practically completed negotiations for the purchase of that part of the famous Wallace collection of paintings, sculptures and other objects d'art that still remains in Paris, according to reports in art circles. It is said he will pay \$4,000,000 for the collection.

The works are part of the treasures left to Lady Sackville by the late Sir John Murray Scott. In a legal contest in London last year Lady Sackville-West substantiated the will against the kindred of the testator and won possession of his entire art collection.

The greater part of it, of course, is at Knole Park, Seven Oaks, Kent, England, the country home of Baron Sackville. It is said Lady Sackville-West has declared she will never bring the Paris collection to England.

SALEABLE PAINTINGS.

It is somewhat unusual to find such a varied and marketable lot of pictures as that which Mr. Thomas E. Kirby, of the American Art Association, is to sell in the Plaza ballroom on the evenings of Mar. 17 and 18, and at the galleries on those of Mar. 19-20. There are 276 numbers in the catalog, and the works come from the estates of the late Thomas Hitchcock, Edwin R. Perkins, Frank S. Bond, Pierce Archer, S. G. Perry, M. D., and Henry Hilton, and also from Mr. Henry Dalley, Col. S. Harrison, Mr. L. Crist Delmonico, Mmes. Marks Arnheim, and Adelaide C. Johnston, and Moses Ely. Esq., and Price and Nathan, attorneys.

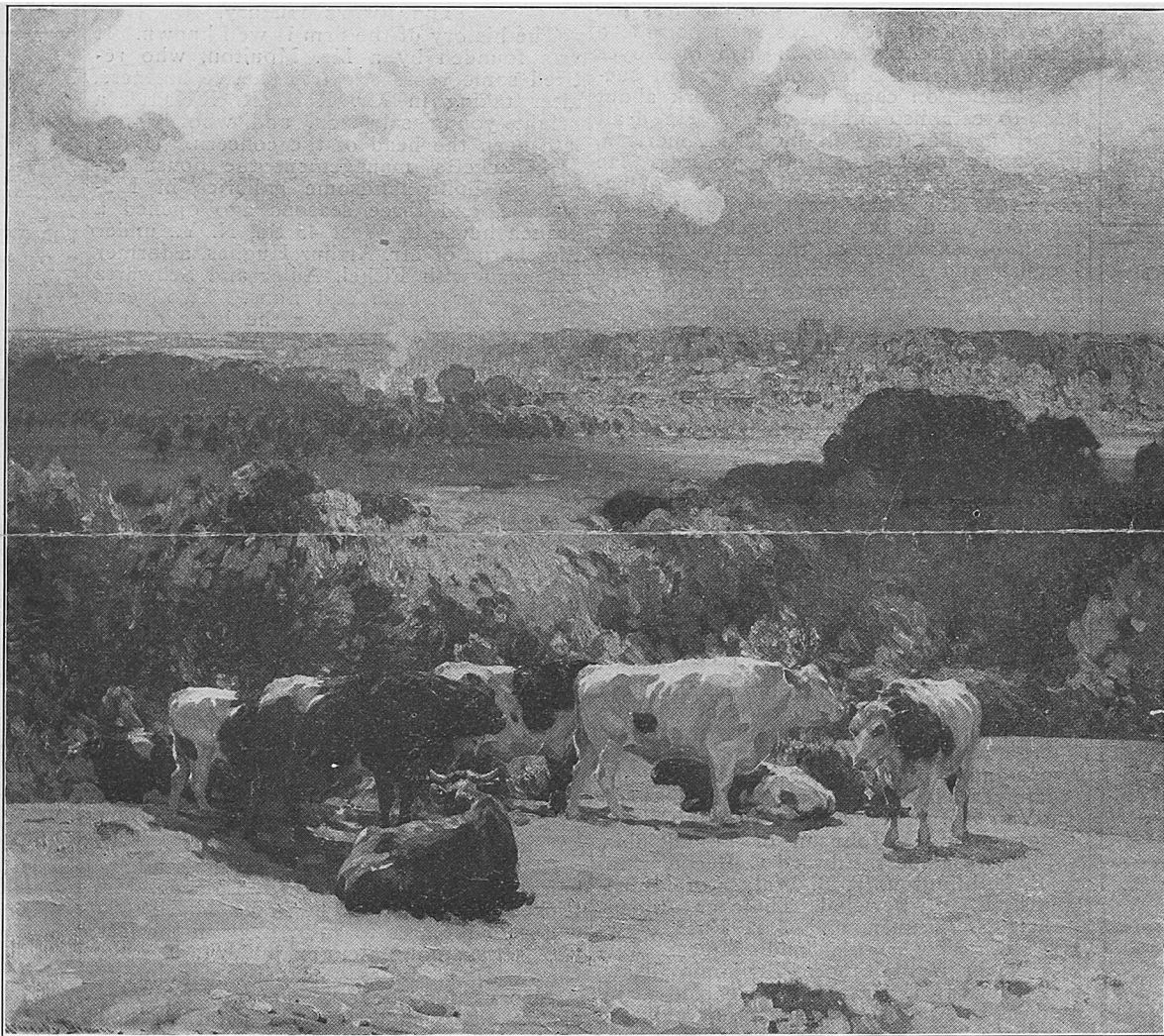
An early and interesting Troyon, dating from the late thirties of the last century, and said to be the last of his compositions without animals, represents a "Foire Champêtre dans Limousin." There are five Diazes, the figure pieces being "Venus and Juno," "Marguerite," "The Pet" and the landscapes a "sous bois" pool at Fontainebleau and a bit of open country. Of Millet there is an interesting single figure study of "The Baker." The Corot is a mediumsized "Landscape Sketch." An interesting upright Harpignies is "Near Hérisson." By Henner there are a "Head and Bust of a Young Girl." The three Jacques are a somewhat unusual "Sheep" in pasture with a shepherdess and dog. "The Barnyard" and

"Sheep in Stable." A capital Van Marcke is "A Farm near Etretat," a good Clays, "Intérieur du Port, Ostende" and an interesting Dupré, "Fishing Vessels off the French coast." Others represented are Carle Vernet, A. Achenbach, Aubert Bastert, Berne, Bellecour, Blommers, Bouguereau, Courbet, Daubigny, Fromentin, Gérôme, Hamon, Heilbuth, Sabey, Jacquet, Kaemmerer, Knaus, Leader, Pasini, Pokitnow, Thaulow, W. van de Velde, Mastenbroek, Van Ostade, Zamacois and Ziem.

The American paintings include three notable examples of Inness, the unusual "Gossip," "Milton-on-Hudson," "Back of My Studio," and "Landscape." By A. H. Wyant there is a "Bit of Pasture," "A Promise of Rain," "Sunset," and "On the Ohio River."

BROOKLYN'S A. COMSTOCK.

Albert Ruelling, a Flatbush, L. I., real estate dealer, has become the self-appointed Anthony Comstock of his community, and, with a committee of the Vanderveer Park Taxpayers Association, has inspected the exhibits in the Brooklyn Museum, to report to the Association, as to the fitness of some of them, which shocked Mr. Keullin, for public display.



"IN SUFFOLK."

Arnesby Brown, A. R. A.

Recently Purchased by the National Gallery, Ottawa.

site is available, then it would be possible to take into account the saving on land. The building would cover the site of the Arsenal, and it would be a place where every kind of art would have an opportunity to show itself.

While Mr. Alexander was not in a position to say how much would be subscribed, it has been reported that the sum ranges anywhere from \$600,000 to \$1,500,000.

"We have the promise of these men to contribute just as soon as the site is secured," he said. "They believe the Arsenal site to be the best one for the proposed building."

ROCKEFELLER, JR., BUYS ART.

Twenty old Chinese porcelains have been sold by Mr. Edward Gorer to John D. Rockefeller, Jr., for \$350.00.

The pieces are black hawthorns and the chief among them is a garniture of two beakers and three pots with covers. A quadrangular vase also of the famille noir is decorated with flowers that represent the seasons.

These porcelains were the clous of the famous collection formed by Mr. Richard Bennett of Northampton, England.

BLAKESLEE CHRISTIE SALE.

It is generally understood that an agreement has been reached, whereby a selection from the stock of the late Theron J. Blakeslee, presumably the more important foreign pictures secured by him from leading London and Paris dealers the past two years, will be shipped to London and sold there at Christie's next June. There may be a sale here of the remainder of the stock in early April, but this may be deferred until next season.

A TINTORETTO FOUND.

A municipal councillor, Adrien Mithouard, is responsible for the discovery of a masterpiece among the piles of old canvases put aside as almost valueless in the municipal storerooms at Auteuil, Paris. His curiosity was aroused by the aspect of one of the canvases, which was so black that practically nothing was visible, and ordering the picture scrubbed, an "Adoration of the Magi" by Tintoretto was disclosed.

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THERON J. BLAKESLEE.

The death by his own hand of the veteran and widely known art dealer, Theron J. Blakeslee on Saturday afternoon last, created a profound sensation among American art collectors and dealers and even in London and Paris, where he was equally well known in and to the art trade.

It is unnecessary to repeat the sad details of Mr. Blakeslee's suicide, which have been told at length in the dailies. Sufficient to say that after some weeks of business strain and anxiety, over his affairs which had become involved, owing to an over-extended line of costly foreign pictures, purchased last Summer abroad, and the leasing and furnishing of spacious and expensive new galleries in the Frances Building at Fifth Ave. and 53 St. in expectation of a good season which proved the reverse. Mr. Blakeslee's health broke down. He had complained of severe headaches for two weeks past, and these were aggravated by constant worry, while accountants were in his galleries appraising his stock for an adjustment by his foreign creditors. Suddenly the tension became too great and a life went out. Those who knew him best believe, and with reason, that he had passed that shadowy border line which separates the sane from those who are not, when the deed was committed for the act was foreign to his nature.

Theron J. Blakeslee, who was born in Plymouth, Mass., in 1849, and was consequently 64 at his death, began business life in a Boston art store. He soon became a partner in the old Boston firm of Noyes & Blakeslee, and after some years of success in Boston came to New York about 1890 to establish himself here. He dealt chiefly at that time in modern American, Barbizon and modern Dutch pictures. He failed in 1892, and suffered a stroke of paralysis at the time, from which he soon recovered, and about 1893 began the importation of examples of the early English, Flemish and Dutch schools. He was the pioneer in the bringing to this country of works by the Old Masters, and in a few years reaped a fortune from their sale. The American collector of that day was only just turning his attention from the works of the Dusseldorf and Munich painters to those of the Barbizon masters, and Mr. Blakeslee's clientele for the early English and Dutch and Flemish masters was at first a small one, but his success soon brought followers and imitators.

He established himself first at the S. E. corner of Fifth Ave. and 34 St., and later in handsome galleries in the Knickerbocker Trust Co. on the diagonally opposite corner, and numbered among his clients some of the best known American collectors. He was a most able salesman and had an attractive personality which made and kept his clients, friends. Among these were the late J. Abner Harper, Benjamin Altman and George A. Hearn of N. Y., and Robert C. Evans and Arthur Sprague of Boston, while of late years his chief patrons were Sir William Van Horne, Ralph C. Johnson of Washington, John G. Johnson of Philadelphia, Catholina Lambert, Edward C. Bacon, Henry E. Huntington, T. B. Walker of Minneapolis, E. F. Berwind, Thatcher Adams, Robert S. Minturn, and Gen. Rush Hawkins of New York, and Mmes. Barton Jacobs of Baltimore, Benjamin Thaw, and Edward H. Harriman. He sold many pictures to American Museums, notably the Veronese "Venus and Mars" to the Metropolitan, and the Franz Hals "Dutch Woman" to the Boston Museum.

Mr. Blakeslee had an unusual eye for pictures saleable in America. He bought entirely on his own judgment, and rarely made a mistake. He had close relations with leading foreign houses, notably those of Charles Sedelmeyer in Paris, and Arthur J. Sulley and the Agnews of London, while the past two years he bought largely under an arrangement, from and through, Mr. Asher Wertheimer of London.

Mr. Blakeslee married some twenty years ago an Englishwoman, Miss Claire White, who survives him. The couple had no children.

He was rated only three years ago at over a half million, and his recent financial troubles, from which had he lived he would in all probability have soon extricated himself, as his foreign creditors were disposed to give him time and opportunity, surprised even the trade, and greatly so his many friends and customers.

The passing of Theron J. Blakeslee and in so sad a manner, is greatly to be deplored. Despite the natural trade jealousies and enmities which fierce competition and conditions arouse, seemingly more in New York than in any other world Metropolis, Mr. Blakeslee's passing is regretted in the trade and a host of devoted friends sorrow deeply in his taking off.

In his death the AMERICAN ART NEWS loses one of its earliest patrons and consistent and devoted friends.

Mr. Blakeslee's funeral took place on Tuesday evening in this city and his remains were taken for interment to his native town of Plymouth, Mass.

No Blakeslee Will.

Diligent search has failed to locate any will, left by the late Theron J. Blakeslee, so that his widow will probably be appointed administratrix, with another person, and will receive only half the estate, the remainder going to the deceased man's sister, Mrs. Fanny Ives of Bridgeport, Conn., a brother in Rutherford, N. J., and the children of a deceased brother. The amount that these will receive will, of course, depend upon what the stock of pictures in the galleries bring at private sale or auction.

It has been noticed that no photograph of the late Mr. Blakeslee has been reproduced in the newspapers. This is in deference to his earnest wish, frequently expressed in life, that his photograph should never be so reproduced.

MOULTON AND RICKETTS' FAILURE

The news of the appointment in Chicago of receivers for the well known art firm of Moulton and Ricketts, which came after the Art News went to press last week, and which was followed by the news of the appointment of an ancillary receiver here, on the petition of Mr. Moss A. Moses (Mr. Thompson of the Holland Art Galleries), was not an entire surprise to the art trade, as rumors of the house being in trouble had been current for some weeks past.

The Firm's History.

The history of the firm is well known. It was founded by a Mr. Moulton, who retired some years ago from active business, after taking in Mr. Robb R. Ricketts, a bright young salesman, and who has of late been the head of the concern. Under Mr. Ricketts' management the house expanded, built handsome galleries in Milwaukee, and three seasons ago opened a branch house in West 45 St., N. Y., under the charge of Mr. Arthur Hughes, a former salesman with Fishel, Adler and Schwartz and Arthur Tooth and Sons. Two years ago the house took over the lease of the gallery at No. 537 Fifth Ave., and succeeded to the business here of Arthur Tooth and Sons, the old London art house long established here, under an agreement that it would import no foreign pictures, except through Tooth and Sons. This agreement has been faithfully observed, and Moulton and Ricketts have imported and sold chiefly to private buyers and museums in the middle West (especially to the new Hackley Art Museum of Muskegon, Mich.) many foreign pictures, especially of the early English school.

Relations With Other Dealers.

The firm also dealt with certain minor New York art firms, notably the Holland Art Galleries and John Levy and the claimed sale to the last dealer of 55 pictures since Feb. 13 last, was the basis of the request for a New York receiver, on the part of Mr. Moses (Mr. Thompson of the Holland Art Galleries).

Where Levy Came In.

At an inquiry into the art dealer's affairs before the Federal Court in Chicago, Mr. Ricketts testified that he had sold \$450,000 worth of pictures to John Levy in the last two years, among them examples of Turner, Corot, Diaz, Inness and living painters. Attorneys for Ricketts' Chicago creditors attempted to show that the paintings had been disposed of by a forced sale.

In Chicago, when the petition was filed against the Ricketts firm, liabilities were put at \$1,000,000 and its assets at \$100,000. At the office of Rosenthal & Heermance, counsel for Mr. Moses here, it was said that the correct figures were: Liabilities \$650,000 and assets \$40,000. Of the liabilities, it was said, \$150,000 was owed to Chicago banks and \$500,000 to other creditors. Chief among the creditors is the London art firm of Arthur Tooth & Sons.

Questioned as to whether a considerable number of the pictures consigned to Levy were not sent to obtain ready cash and avert bankruptcy, Mr. Ricketts said he "really didn't recall."

"You didn't sell these to liquidate your assets?" he was asked.

"I sold pictures to anybody who would buy in order to get money to meet notes," admitted the witness. "We always treated men who had pictures on consignment placed with us with honor and consideration."

Controlled Thos. Moran's Works.

Mr. Ricketts further testified that during the last four or five days he had deposited to the credit of Mr. Bowers, one of his salesmen, a check for \$3,000 from a Judge Slemmons of Peoria, for two pictures by Thomas Moran.

Mr. Ricketts refused to say how much he paid Mr. Moran for the pictures. "He's an old man," he said, "and his pictures are

(Continue on page 3)

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EXHIBITION CALENDAR FOR ARTISTS.

PENNSYLVANIA ACADEMY OF FINE ARTS.

109th Annual Exhibition.

Closes

Mar. 29

NATIONAL ACADEMY OF DESIGN.

Annual Spring Exhibition.

Opens

Mar. 21

Closes

Apr. 26

AMERICAN SOCIETY OF MINIATURE PAINTERS.

Fifteenth Annual Exhibition. Fine Arts Building, New York.

Opens

March 21

Closes

April 26

NEW HAVEN PAINT AND CLAY CLUB.

Yale School of Fine Arts 13th Annual Exhibition.

Opens

April 8

Closes

April 28

Exhibits received March 31.

SOCIETY OF WASHINGTON ARTISTS.

Twenty-third Annual Exhibition. The Corcoran Gallery of Art, Washington.

Opens

April 9

Closes

April 28

Exhibits received April 1.

CARNEGIE INSTITUTE, PITTSBURGH.

International Exhibition.

Opens

April 30

Closes

June 30

Exhibits received March 16-25.

WITH THE ARTISTS

"Logging," a landscape with oxen by Juleh Turcas, was recently sold from Jas. D. Gill's Winter exhibition in Springfield, Mass.

A surprise party was given to Carleton Wiggins on Sunday last at his home in Brooklyn, in commemoration of his sixty-sixth birthday. Among the artists present were Mr. and Mrs. J. Francis Murphy and Mr. and Mrs. Bruce Crane.

Walter Griffin has left his Paris studio and will paint for the remainder of the Winter in the South of France.

Friends of Bolton Jones will be sorry to learn that he has been ill for the past two weeks at his studio in the Atelier building with an attack of bronchitis.

Lewis Cohen has recently completed an unusually interesting landscape "Lake of Garda," which he will exhibit at the Allied Artists exhibition this month. At his studio in the 67 St. building, there are a number of attractive canvases painted in Italy last Summer. Some of these are Venetian, rich and true in color and atmosphere.

Mrs. Louis St. Gaudens is working at her studio in Milligan Place on a large statue called "Art," which is intended for the City Art Museum of St. Louis.

"The Last Gleam," a Winter landscape by F. K. M. Rehn, which received much favorable comment, when shown in his exhibition held at the Macbeth Galleries last year, was recently purchased by a Buffalo connoisseur.

Paul King's pictorial transcription of a romantic landmark, "The Old Stone Bridge," was given a first prize gold medal by the Art Club's jury of award at the recent exhibition of oils by Philadelphia artists.

The annual exhibition of oils the Salmagundi Club opened last night in the Club Gallery, 14 West 12 St., with the usual "stag" dinner. It will open to public today. Notice will be made next week.

"The Landing of the Huguenots at New Rochelle," a large canvas by M. F. Friederang, was placed on exhibition Tuesday in the Country Life Permanent Exhibition, at the Grand Central Terminal. It is owned by Mr. R. E. Farley.

Art Gallery at Lyme.

Plans are being formulated by a group of artists, Summer residents of Lyme, Conn., to erect a permanent art gallery in that resort. An acre of ground will be purchased in a central part of the town, and the gallery will be some eighty five feet long by forty wide. It is the hope of the artists interested to have the gallery completed in time for their annual exhibition in September.

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Moulton and Ricketts.

(Continued from page 2)

bringing high prices at sales. I don't want to hurt him. I have had a contract with him to handle all his work, and it wouldn't be treating him right."

Some of the Creditors.

To two large Chicago banks the firm is said to owe \$75,000 each. Other reported creditors are G. H. Ainslee, \$18,200, some of which is for paintings delivered as late as Mar. 3, and the Holland Art Galleries, \$15,000.

Mrs. Chauncey Blair's Purchases.

Mrs. Chauncey I. Blair, of Chicago, is said to be one of the purchasers of the pictures claimed to be owned by Mr. Moses. Mr. Ricketts testified that Mrs. Blair had paid for the pictures, but he did not know the amount. Mr. Moses' attorneys said they had not received the money.

The five pictures, the aggregate value of which is said to be \$20,000, are "A Glimpse of the Lake," "A Winter Scene in Montclair," "At Albano, Italy," and "The Coming Storm," all by George Inness, and a Dutch landscape by Weissenbruch. Mr. Ricketts testified that Mrs. Blair had consigned a picture by Wendt to him for sale.

Ricketts Turns Over Property.

Personal assets valued at \$24,000 were turned over to the receiver for the art firm of Moulton & Ricketts, Mar. 9. The property which was offered by Mr. Ricketts included paintings from his home, his diamond ring, bank account, and shares of mining stock.

Levy Was Examined.

Joseph Levy denied at the opening of the investigation into Ricketts' affairs that there had been anything irregular in his removal of paintings from the Ricketts store. They had been taken, he said, in the ordinary course of business.

Mr. Levy was examined by S. B. Rosenthal, attorney for Moss M. Moses. Mr. Thompson, of the N. Y. Holland Art Galleries, said that in 1913 he had bought paintings, etchings, and other art works for his customers from Ricketts for \$60,000. Asked specifically about nineteen paintings he had bought from Ricketts, Feb. 13 last, he said that some days before he had asked Ricketts to take up a note for \$16,000 which he held. Ricketts replied he was in need of cash himself, and had asked Levy to purchase pictures to the value of the note and for something more.

"Negotiations went on for a couple of days," testified Levy, "and I finally proposed to take these nineteen paintings, closing my account and paying the balance in cash, which amounted to about \$10,000."

In the Federal District Court Ricketts testified that he sold a quarter of a million dollars' worth of paintings recently to Ira M. Cobe of Chicago. The pictures, it was said, were taken to Mr. Cobe's Summer home at Northport, Me.

Ricketts objected to telling whether he had borrowed or attempted to borrow \$300,000 from Cobe.

"It is important that we know what has become of these assets," asserted counsel for an international firm of picture dealers. Ricketts then said that he believed Cobe paid cash for the paintings.

Paintings to be Sold.

Judge Hough has authorized Philip J. McCook, receiver for Roy Ricketts, trading as Moulton & Ricketts, to continue business here to Mar. 30, and to sell the paintings, etchings, engravings and prints at such reduced prices as he may deem best. The selling value of the engravings, prints and etchings is about \$14,000 and that of the oils about the same.

EXHIBITIONS NOW ON

Landscapes by Monet.

There is so much that is fine about the work of Claude Monet, a score of whose oils are on view at the Durand-Ruel Galleries, 12 East 57 St., to Mar. 21, and he has so wonderful a command of, at times most brilliant color, that it seems a pity one could not look at such of his works as "Cathédrale de Rouen, effet de soleil, 1894," with a comprehending and sympathetic eye. The effect otherwise seems untrue and phantasmagoric. How much more satisfactory are those really beautiful color pages, treated with great freedom and distinction, "Les nymphéas, paysage d'eau, 1906" and "Les bassins aux nymphéas, 1889?" These water lily idylls are certainly master works.

In a totally different vein are the marine, "Voilier à Argenteuil, 1873," with its silvery effect; "Bateaux échoués, Fécamp, 1881," Boudin-like in treatment; "Falaises près Dieppe," very strong and picturesque, and "Vieux Port du Havre." A thoroughly complete and satisfactory work is the "Entrée du Village, effet de neige, 1875." Notable also is "Un moulin à Zaandam, 1870."

The "Prairie à Giverny, 1890," is a decided success, despite its bluish tree tops that note somewhat too insistently a truth. The large and early example, with figures of two men and a woman, and a line of shipping in the distance called "Le Havre, terrasse au bord de la mer, 1866," while it shows much talent and promise, proves also how much the painter has progressed.

More Rembrandt Etchings.

To instruct as well to interest should be the function of art. With this purpose in view Kennedy & Co. have arranged at their gallery, 613 Fifth Ave., an exhibition of etchings and dry points by Rembrandt, which contains, in a number of cases two states of the plate showing very sharply the differences in quality. This is not the case with the most valuable print shown, the very fine impression of the first state of the portrait of Jan Lutma, which is before the introduction of the window in the background. This superb little print is held at \$10,000. Of the famous "The Three Trees," there are two states, varying but little in price, but a good deal different in quality. The better of the two, a very fine impression with burr, is from the Baron de Reischach, Camesina, Boehm and Count d'Enzenberg collections.

Of the "Christ Healing the Sick" (the Hundred Guilder Plate) there is a second state from the collection of Sir Joshua Reynolds. Of the very interesting, "The Three Crosses," appears a fourth state, before the address of Carelse, and a fifth state with the half-concealed signature. There is a first state of the "Resurrection of Lazarus," from the Astley collection, as well as a fine impression of "A Cottage with White Pales." Highly interesting in its magistral simplicity is the "Christ and the Disciples at Emmaus." The chief of the very interesting collection of portraits of the master are that "leaning on a stone sill," of which there is a first state showing the hair obscuring part of the band of the cap and "Rembrandt Drawing," notable for the fact that there are margins of one-quarter of an inch. There is also on view, until Mar. 28, an interesting collection of etchings by Lester G. Hornby.

Art at Century Club.

The monthly exhibition at the Century Club, 7 West 43 St., comprises works by George E. Child, Augustus V. Tack, Alexander Morgan, Jules Turcas, A. Sampson, Irving Wiles, Douglas Volk, Ben Foster, Taber Sears, Robert Arthur, and W. Lipincott. There is a good "Interior" by the late Frank Millet, and five works by Carroll Beckwith, three of which are portraits. Notable among these is that of Mr. Newbold Morris and there are two well drawn and charmingly colored nudes. The East wall is given to a group of William Walton's naive and imaginative little pictures, good in color and interesting in conception.

Modra at Powell's.

Theodore B. Modra is showing a group of oils and watercolors at the Powell Gallery, 983 Sixth Ave., through Mar. 21. The artist's work is in many cases uncertain, and the compositions, for the most part, are academic and a little too carefully worked out. The watercolors, which depict market and street scenes in Cairo and Granada, are almost photographically correct, and good in color. Of the oils, the best is "A Shepherd" which has character and good modeling. "Spencer Trask's Garden," composes well and "A Story Teller in Tangiers" is pleasing.

(Continued on page 6)

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Burns the Fisher Painter.

Twenty years or more ago the name of M. J. Burns, just returned to N. Y., was familiar in the magazines and in the picture galleries, affixed to scenes among the fisher boats and folk, along the New England coast and on the Grand Banks. And he painted them vividly and strongly, for he shared the perils of the life and mixed his oils with more than a dash of sea salt. Those were the days when he had a studio in the old University Building in Washington Square with Robert C. Minor, Walter Shirlaw, Frederick W. Freer, J. W. Dewing, George Inness, E. A. Abbey, H. P. Share, Otto Herford, A. M. Turner and George F. Shelton, as neighbors.

The building passed away and Mr. Burns dropped out of sight here and soon was as prominent in the British Isles as he had been in the United States, returning part of each year to his home at Millington, N. J.

He became the painter of the fishermen of the Gamecock Fleet on the Dogger Bank in the North Sea; many of his drawings appearing in the "London Graphic" and "Black and White," as they erstwhile had here in "Harpers Magazine" and "Weekly" and in the "Century."

Mr. Burns intends to make soon in New York an exhibition of his recent paintings, studies and drawings.

With the Dealers.

Mr. H. Van Slochem will close his galleries at 5th Ave. and will sail for Europe early in April.

Mr. Henry Duveen, of Duveen Bros., accompanied by Mrs. Duveen, sailed on the "Lusitania" on Tuesday last for London.

David Keppel and Mrs. Keppel sailed for Europe Thursday on the "Baltic."

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Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE MARCH BURLINGTON.

The March number of the Burlington Magazine will contain much of interest to American readers. The frontispiece will be a picture by Aimée Duvivier, recently sold by the Ehrich Galleries, and there will be an article on the current exhibition of Chinese Ceramics, at the Knoedler Gallery, illustrated by pieces from Mr. S. T. Peters' Collection, by Mr. Hobson, and among the illustrations of an article by Dr. Oswald Sirén will be pictures belonging to Mr. J. G. Johnson, of Philadelphia, and Mr. Dan Fellowes Platt, of New York.

Copies of the Magazine, which will arrive about Mar. 15, can be had from the American publisher, James B. Townsend, 15-17 East 40 St.

NOT THE ART NEWS.

The "American Art Journal" of New York, referred to in the stories of the Moulton-Ricketts failure in the dailies, as having moved for the appointment of a Receiver for that house, is presumably the "Fine Arts Journal" of Chicago, with which the picture firm had close relations.

ART WORLD'S READJUSTMENT.

The most regrettable and surprising tragedy which has removed, since our last issue, one of the oldest and best known of American picture dealers, the late Theron J. Blakeslee, whose business, in all probability, dies with him, as his personality made and continued it; the failure, not a surprise to the trade, of the Chicago and New York house of Moulton & Ricketts, and the near closing of two New York Galleries through the retirement from general business of their proprietors; has naturally led to some sensational discussion and argument as to the future of the art, and especially the picture business in this country, while some pessimistic opinions have been voiced, we think regrettably by dealers, and others connected with the trade, in the daily press.

A close and careful study for many years of the conditions surrounding and governing the art and picture business and the subject of art collecting in America, leads us to happier conclusions, and we see and feel in the present situation better ground for optimism than the reverse.

The recent occurrences, while they have been unfortunate, and to be deplored in individual cases, are, we firmly believe, the near final, if not the final, incidents in a natural and necessary process of readjustment in the art trade, which has been in process, along economic lines, for some seasons past. The death of such collectors as Messrs. Morgan, Altman and Hearn, the absence of new collectors of great wealth, and the, perhaps temporary, cessation of buying on the part of a few others, has narrowed the market, not only here but in Europe for the most costly works, and the day of more moderate prices, which had seemingly passed, is at hand. This will bring back to their collecting the numerous smaller buyers, who had been frightened away by the staggering figures announced widely in the press as paid for art works, and this will benefit even the dealers in high-priced works, by an increase of business.

Other conditions also, which it is not necessary to detail at present, are also passing. The American collector and buyer is no longer the ignorant person of former years. He has studied art lists and catalogs, consulted authorities and has grown wary of so-called "experts." He no longer frequents sales in numbers, believing he can secure authentic examples of Old and Modern Masters for bargain sums, and discriminates among dealers in his purchases.

The entire trade is to-day in better condition, as regards its future, from recent events, than for some years past. The air is clearing, and those houses and individual firms who have "kept their heads," conducted an honest business, on business principles and thus "weathered the storm," can confidently look forward to vastly improved and happier conditions.

NEW TARIFF PUZZLE.

Our editorial of last week on the Treasury Department's ruling as to

the requirement of proof that imported modern pictures, not a century old, must be the original of the subject depicted, has excited lively discussion among dealers and collectors who are protesting against what they term a manifest misreading of the art Tariff clause by the Department. The word "Original" in the clause, it is generally declared, was intended to mean that a modern picture to be duty free must be an original or authentic work of any artist—not that it must be the first depiction of any subject by an artist.

It would appear that an "impasse" has been reached in this recent construction of the new Tariff's art clauses, and if the dealers in and collectors of modern pictures, wish to have their imported canvases either taxed, if not accompanied by what the Appraisers consider satisfactory affidavits or, failing this, sent back, it would be well for them to organize and either get, if possible, a new ruling from the Treasury Department at Washington, or petition Congress for a revision of this obstructive and harmful clause. The situation would be amusing, so paradoxical and provincial is it, were it not serious to collectors and the trade.

LEON HIRSCH SALE.

Opinion in America.

"The notice of the sale in New York of the Leon Hirsch pictures by 'Old Masters,' which appeared in the 'Morning Post' on the 16th inst., has attracted considerable attention among collectors, experts, and dealers, and the general opinion seems to be that the judgment of certain high-placed officials in Continental galleries and of other foreign 'Experts' cannot be too widely known for the assurance of the public who buy works of art. It is almost impossible to sell a picture ascribed to Rembrandt or to the Early Italian School, for example, without a certificate from Dr. Von Bode or Mr. B. Berenson. In short, neither the vendor's word nor the quality of the work of art offered is accepted, unless accompanied by a letter of cachet from Dr. Von Bode or Mr. Berenson, so that, in reality, it is their opinion that is bought, not the picture. If proof of this statement were needed, let either 'Expert' change his mind in regard to a work sold, and see what it would fetch in the market.

"The Sir Hugh Lane-Michaelis Rembrandt affords an admirable instance of the confusion caused by expert opinion. According to Mr. Michaelis, he, in sending back the doubted portrait, acted on the advice of Dr. Von Bode. Sir Hugh Lane, on his part, declares that Dr. Von Bode guarantees the authenticity of the picture. But why should Sir Hugh Lane, as a dealer, and Mr. Michaelis, as a collector, be at the mercy of Dr. Von Bode and the Continental coterie? Why raise the foreign 'Experts' to a position of omnipotence? Most of them are men of great ability, but the sheepish belief, particularly of American buyers, in their infallibility has made these Experts overvalue their own importance as oracles in answer to whom no dog must bark.

"In regard to the Leon Hirsch sale, we are told that it is unfair to ask Drs. Von Bode, Friedlander, and Valentin to defend themselves, as their official position prevents them from replying to any charge made against their judgment. This is absurd. If they, as officials, are allowed to make or mar the sale of a work of art, surely even greater liberty should be given to them to uphold their reputation. It

may be of interest to reprint the first expression of opinion in America which has reached us about the Hirsch sale, namely the editorial from the 'American Art News' of Feb. 7."

(The editorial is then given in full.) London "Morning Post," Feb. 21.

Dr. de Groot Hits Back.

The "Nieuwe Rotterdamsche Courant" of Feb. 19 published the article on the Hirsch Collection which appeared in the "Morning Post" on Feb. 16, (republished in Art News, Mar. 7) and Dr. Hofstede de Groot replied to it. "His reply," says the "London Morning Post" of Feb. 26, "like the translation of our article, was headed 'Experts.'" He says: "The Leon Hirsch Collection was one of the seventeenth rank. It greatly surprised me that it brought 80,000 guilders. My strongest recollection of it is of a false Paul Potter, a copy of the picture in 'Turin.' The learned doctor is here absolutely in opposition to his friend, Dr. Von Bode, who declared above his own name that this 'Cattle in a Pasture' was 'an interesting and important picture' by Paul Potter. The old adage 'when doctors disagree' is further illustrated by the opinions of Dr. W. R. Valentiner, of the Metropolitan Museum, New York, and Dr. Rudolf Oldenbourg, of the Pinakothek, Munich. On June 9, 1909, the former wrote of this same panel: 'The Four Cows in a Pasture' seems to me to be a very interesting original by Paul Potter,' and the latter expresses himself in this fashion: 'The painting by Potter is too well known and praised for me to express an opinion.' So that in this particular case Dr. de Groot dominates his fellow-doctors, as Paul Potter's famous 'Bull' dominates its kind in the picture at the Mauritshuis.

"The Nicholas Maes is, according to Dr. de Groot, a late fashionable portrait that would have brought about £125 in Europe, and 'thus did very well at auction in New York with £170.' In his written guarantee, given in the Hirsch catalog, 'he considers it to be a genuine and characteristic work by Nicolaes Maes,' and Dr. Von Bode endorses the painting in these words: 'A real work by N. Maes, of his latter period. Very masterful.' The 'Jan Steen,' Dr. de Groot continues, 'was not in the Hirsch collection when I saw it in 1908. It brought £166 13s. 4d. in a sale in Amsterdam in 1906.' It has now realized £330. Drs. Von Bode and Valentiner say that 'this is a genuine and characteristic work by Steen of his Haarlem period.'

"In conclusion Dr. de Groot writes: 'Mr. Hirsch never paid big sums for his pictures. It is undoubtedly easy to collect perfectly genuine pictures which will not bring more at auction than did his, if one is buying canvases which no one else wants, because of their subject, or from some other circumstance, or owing to their condition, and specially of those masters which America does not wish, as, for example, Goltzius and Jan van Scorel.' This generalizing has nothing to do with the opinions of Dr. Von Bode and his colleagues quoted in the Hirsch catalog. Dr. de Groot's letter is really not only a condemnation of his German confreres but of himself. If, as he declares, the collection was of the 'seventeenth rank,' why did he, Drs. Von Bode, Friedlander, Valentiner, and other 'experts' apply to a number of the Hirsch pictures epithets like 'very masterful,' 'very typical,' 'excellent sketch,' a 'very charming and characteristic work,' 'an interesting and important picture,' and an 'excellent painting'? Eminent men, jealous of their reputations, do not wilfully use such adjectives in writing about rubbish—'seventeenth rank' work cannot represent anything but rubbish.

NEW "EXPERT" IN TOWN.

"While I was going through the exhibition (of porcelains at Knoedler's) two 'experts' were examining a vase in one of the cabinets of Tz'U-chou. One of them came over to me and asked if I would look at the vase and explain certain details of the description of it given in the catalog. It was then numbered 333 and the vase next to it 334. I immediately pointed out to these 'experts' that the numbers had been wrongly placed and that they should be exchanged; and upon calling Mr. Miya and drawing his attention to this he immediately confirmed my diagnosis and applied the remedy—opened the case and shifted the numbers. This occurrence shows that there are occasions when even a little knowledge is not a dangerous thing."

(Signed) "Gustav Kobbe."

N. Y. Sunday "Herald," Mar. 8.

LONDON GALLERIES CLOSED.

The perhaps natural, but none the less regrettable, result of the militant outrage at the National Gallery, the slashing of the Rokeby Venus, is the closing of all the public art galleries in London.

LONDON LETTER.

London, Mar. 4, 1914.

The exhibitions held by Messrs. Agnew at their galleries at 43 Old Bond Street for more than 40 years past have now become a recognized feature of the art season in town. The proceeds are usually devoted to the Artists' General Benevolent Institution, so that visitors have the satisfaction, not only of enjoying a show of much more than average attraction, but also of supporting an admirable charitable object. Practically the entire range of water-color drawings by the British School is represented in the present exhibition, but less prominence is accorded to Turner than in former years. A number of small sketches by this master are, however, included, each of exquisite quality, while his "Heidelberg," from the Ruston and Quilter Collections is worthy of the brilliant reputation accorded it. Admirers of Girtin will enjoy his wholly delightful "Rue Saint Denis, Paris," which in its masterly treatment of tones gives some indication of the heights to which this gifted artist might have risen, had he lived. It is impossible to enumerate one by one the various gems, to be seen and enjoyed in this exhibition, one can but briefly allude to examples of some of the finest work ever executed by such men as J. R. Cozens De Wint, Bonington and Downman. The French School is also represented by such artists as Harpignies and Decamps.

Art at India Office.

It is not generally known that the India Office possesses an extremely interesting collection of pictures, sculptures and other art works. A new catalog of these has just been issued, with notes by the art expert, Mr. Herbert Cescinsky, regarding the woodwork and furniture of the Council Room. The early Chippendale armchair used by the Secretary of State for India, was formerly that belonging to the Chairman of the East India Company, while that used by the Vice-President was probably actually made by Chippendale himself. Many interesting political portraits, some by Reynolds and Romney adorn the walls.

National Portrait Society Show.

The third exhibition of the National Portrait Society at the Grosvenor Gallery has at any rate the merit of variety. It is not an easy matter to follow on the heels of such an exhibition as that of "Women and Child in Art," but there is sufficient individuality about the present collection to justify the courage shown by the promoters of the show. Augustus John sends one of his most challenging portraits, that of "William Nicholson," a piece that is by no means free from faults, but which possesses sufficient originality and daring to carry them off. Philip Connard shows advance in every successive exhibition and his "Helen and Jane," although perhaps a little lacking in repose, is no exception to the rule. A particularly original piece of work is that of "The Mask" by Weisgerber, a clever study of child psychology of a sort of elfin charm. Mr. Jacob Epstein contributes an interesting bust.

The Wilton diptych, one of the most famous works in England, is in the market. The diptych is of the period of Richard II., and is accordingly between five and six hundred years old. But who the artist was may never be known.

The first undoubted mention of it was when in the collection of Charles I. at the palace at Whitehall, the diptych came about two centuries ago into the possession of the eighth Lord Pembroke and has remained the property of the family of Herbert ever since. It has already been the subject of large offers made before Lord Pembroke's resolution to part with this precious gem of Wilton became known.

A Ministry of Art.

The scheme for a Ministry of Art is now taking definite shape, and proposals are ready for submission to the Government. These provide for 18 salaried members of council, consisting of architects, painters, sculptors, designers and expert authorities, together with a musician, an actor and a writer. Should the scheme come into force, all aesthetic matters of public interest will come before the council and receive expert consideration. L. G.-S.

IMPORTANT CASE DECIDED.

A special code of regulations defining the rights of buyers and sellers at art

sales will probably be adopted in Germany as a result of the decision of the Imperial Supreme Court, which has just held, after three years of litigation, that Rembrandt's painting, "Tobias With the Angel," is the rightful property of the Prussian Royal Museum.

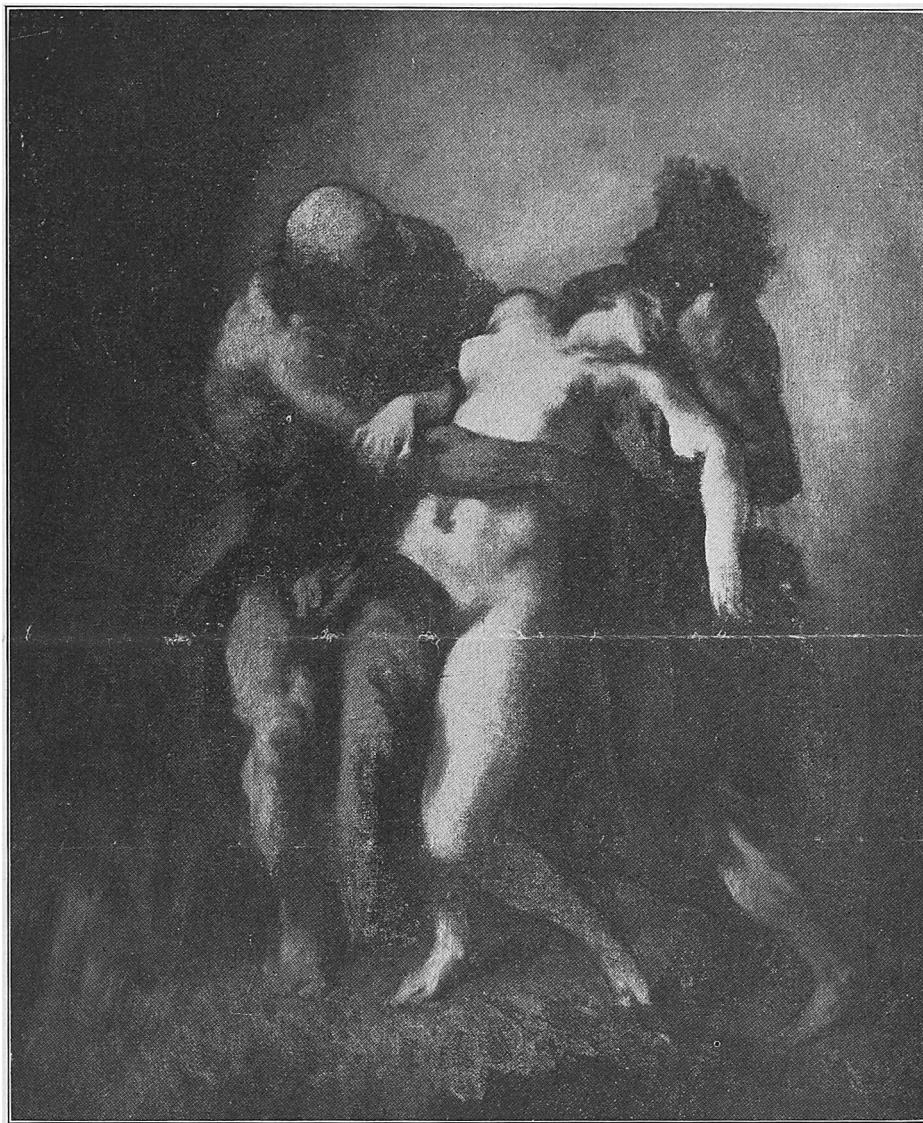
The painting formerly belonged to the Emden collection in Hamburg, where it was cataloged as the work of Govaert Flinck. When the collection was sold at auction the picture was sold under that name to the Prussian Royal Museum. Some time later Dr. Bode, director of the Museum, announced that he had discovered the painting to be a real Rembrandt. The former owners immediately demanded that the sale be canceled and the picture returned. They admitted, however, that at the time of the sale they themselves knew that the authorship of the picture was a matter of considerable uncertainty, and on this ground the court finally rejected their claims.

excellent compositions in recognized forms of art, with paintings and sculptures in other and eccentric forms that baffle description. Cubists, post-Cubists, Simultanists, Synchronists, Armophists, and Naturalists are all represented.

"The Futurist statuary has excited much irreverent mirth. The figures are all distorted curves, and several are colored. One wooden-looking nude figure is painted in canary yellow.

"The Russian Archipenko has three exhibits: 'Pierrot,' 'A Gondolier,' and 'A Study of Boxing.' One is a formless conception with a pear-shaped top where the head should be. Another is an enigmatical combination in red, blue, and green painted wood. The third subject might have been composed of multi-colored scraps from a marine store. But which was 'Pierrot,' 'A Gondolier,' or 'A Study of Boxing,' the puzzled spectators were unable to say.

"Number 1,596," was down in the catalog as 'La Danseuse.' What one really saw was a male figure, made of vivid rainbow patches, flying toward a trapeze, while a female figure was falling from another trapeze into a maelstrom, apparently caused by an eruption in a paint box. In the northwest and southeast corners of the canvas were bars of music, one of them entitled 'Rhapsody,'



"SUSANNA AND THE ELDER." J. F. Millet

At Leicester Galleries, London

"SUSANNA AND THE ELDER." but the reason for their presence is a profound mystery.

The picture reproduced on this page, painted by Millet during his classical period, and acquired by his friend, the American artist, William Morris Hunt, is now on view in London at the Leicester Galleries, Leicester Square. This is the first time the dramatic work has ever been shown publicly either in America or elsewhere for, until the present time, it has never left the possession of the Hunt family. The picture belongs to the same transitional period in which Millet produced his "L'Amour Vaincu" and his "Oedipus," and is particularly fine both as regards color and modeling. The canvas measures 25x18 inches.

INDEPENDENT SALON.

The Society of Independent Artists, commonly known as the "Wild Beasts," opened its annual salon last week in the Champ de Mars. According to a special cable to the N. Y. "Times": "It is a strange jumble of

but the reason for their presence is a profound mystery.

"One of the strongest pieces of work in the show is a sculpture, entitled 'Expiation,' by Achille Jacopin. It represents a man urged to execution.

"Among the attractions in the salon is a picture of a young exponent of 'Independent Clothing,' which is ardently admired. It is the expression of the art of today, tomorrow, and the day after tomorrow, in a pair of trousers with broad black and white stripes."

IMPORTANT MILLET SOLD.

The picture of Jean François Millet, entitled "Oedipus Taken from the Tree," considered by all the writers on his life and work as one of the most memorable and epoch-making pictures of his career, has been sold by Cottier & Co., of 718 Fifth Avenue, to a well-known Montreal collector.

The picture has been in several famous collections in France, Belgium and England, and was owned by Mr. G. N. Stevens, from whom it went to Holland where it was purchased by Cottier & Co. towards the close of 1913.

You are respectfully invited to visit an exhibition of recently published ETCHINGS by

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PARIS LETTER.

Paris, Mar. 4, 1914.

At the special invitation of the French government an exhibition of English works of art will be held at the Pavillon de Mars, from May to October next. The management has been undertaken by Sir Cecil Smith, the director of the Victoria and Albert Museum, in conjunction with Walter Crane.

The widening of the rue due Four between the rue Bonaparte and the Boulevard Saint-Germain recently, has been the cause, much to be regretted, of the disappearance of one of the historic monuments of Paris associated with the name of one of the famous artists, resident in Paris in the eighteenth century. At the angle of the rue Princess and the rue du Four stood the house occupied by the painter, J. B. S. Chardin, from the commencement of his artistic career until his marriage in 1744. It was here where his father had established a shop for the sale of wood-work that the talented son composed so many of his masterpieces, several of them reproducing the interior of the old house. The location was marked with a mural tablet indicating the long residence there of the painter of the Benedictine. An incident like this seems to have aroused parties interested to a supreme effort to save from destruction some of the other landmarks of old Paris now standing on the Isle St. Louis, which are now threatened by the proposed carrying out of certain important public improvements. The President of the Republic has been waited upon by delegations from a number of the Art Societies of Paris in order to protest against the imminent demolition of the ancient Hôtel Lambert decorated with paintings by Lebrun and Leseur, and the Hôtel Lauzun built in 1637 famous for the elegance of its façade relieved by artistic bracketed balconies of handsome wrought-iron grilles.

Some interesting details concerning the extensive operations of the band of international picture thieves who were arrested on the 16th of February in Paris, have come to light. Three individuals, two men and a woman, fell into the hands of the inspectors of police at the Gare du Nord and three others, a married couple and a female accomplice, were captured in Brussels. The pictures, which were principally panel paintings of marines, landscapes and genre of the Dutch School, were shipped in one large case to Paris from the headquarters of the band in Belgium, the contents divided into three parcels, sent to the baggage room of the railway station to be claimed by the party to whom they were sold and who was careful to ask no questions as to the former owners of the pictures. The cases containing them were opened by the police and the panels, from the inscriptions on the backs, appeared to be from the collections of Baron Pummerer, Count de Cleef, Philip Waevermans, G. Steen Wilhelm Herr.

RIPPING VENUS UP THE BACK.

At last the English militant suffragettes have shown themselves in their true colors. They slashed Velasquez's "Rokeby Venus," who has been showing the perfection of her sylphlike back of recent years in the London National Gallery. As a protest against the oft-repeated enforced seclusion of Mrs. Pankhurst, Miss May Richardson found a new way to "get on to the curves" of temporary fame. It was after being released on account of a hunger-and-thirst strike that she had the brilliant idea of attacking the Venus.

REFUSES TO BAR NUDE.

Another important decision in the nude art crusade was published this week in Berlin and established the fact that Feurbach's nude, "Sleeping Nymphs," is a perfectly proper picture and may be displayed in shop windows, even in the form of reproductions. The decision says:

Nobody would think of questioning the propriety of the original of this painting. According to expert testimony, the reproductions complained of were artistically excellent. In such a case, it is not the possible effect on children that must be considered, but the effect on normal adults.

Following this decision the dealer who was arrested for displaying copies of the painting in his shop window was released.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Madison Ave.—Landscapes by Robert H. Nisbet, Mar. 16-28.

Braus Art Store, 717 Fifth Ave.—Etchings by Mortimer Mempel, to Mar. 24.

Brooklyn Museum, Eastern Parkway—Exhibition of drawings by Edwin H. Blashfield, to Mar. 15.

Carroll Gallery, 9 East 44 St.—Works by F. McDonald Wright and Morgan Russell of Paris to Mar. 18. Works by Charles Bittering to follow.

Century Club, West 43 St.—Oils by Artist Members.

Charles Gallery, 718 Fifth Ave.—Exhibition of Muhammadan-Persian art, arranged by Mr. H. K. Kevorkian of the Persian Galleries, London. Opens Mar. 17.

City Club, 55 West 44 St.—Oils by American artists.

Daniel Gallery, 2 West 47 St.—Landscapes by Max Kuehne, to Mar. 17.

Durand-Ruel Gallery, 12 East 57 St.—Paintings by Claude Monet, to Mar. 21.

E. P. Dutton & Co., 681 Fifth Ave.—Fine bindings by the following amateurs: Miss Fanny Dudley, Mrs. William E. S. Griswold, Mrs. H. K. Pomeroy, Miss Caroline Weir and Mrs. James Montgomery Flagg, to end of March.

Folsom Galleries, 396 Fifth Ave.—Landscapes and portraits by W. E. B. Starkweather, to Mar. 16. Landscapes by late W. C. Fittler, Mar. 18-31.

Goupil Galleries, 58 West 45 St.—Etchings by Mathilde de Cordoba and Zella de Milhau, Mar. 16-28.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Herter Gallery, 841 Madison Ave.—Oils by Ossip Linde.

Frederick Keppel & Co., 4 East 39 St.—Etchings by Felix Buhot, to Mar. 28.

Kennedy Gallery, 613 Fifth Ave.—Rembrandt etchings, to Mar. 30, and Lester G. Hornby etchings, to Mar. 28.

Knoedler Galleries, 556 Fifth Ave.—Oriental Porcelains to Mar. 21. Rembrandt Etchings; Paintings by W. G. Orpen, and Marble Fountain by Gertrude V. Whitney, Mar. 23-Apr. 4.

Kraushaar Gallery, 260 Fifth Ave.—Works by Alphonse Legros, to Mar. 21.

Macbeth Galleries, 450 Fifth Ave.—Works by deceased American artists, to Mar. 30. Sketches by F. J. Waugh (Lower gallery).

Macdowell Club, 1008 West 55 St.—Fourteenth Group. Oils by Women Artists, to Mar. 17.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.

Montross Gallery, 550 Fifth Ave.—Annual exhibition ten American painters, opens Mar. 18.

Museum of French Art, Architects Building, Park Ave., at 40 St.—Exhibition of works by members, Mar. 16-28, Sundays excepted, from 2-6 P. M.

National Academy of Design, Fine Arts Building, 215 West 57 St.—Spring exhibition opens Mar. 21.

National Arts Club, 119 East 19 St.—Hungarian peasant work, to Mar. 26.

New York Public Library, Print Gallery (Room 321).—Making of an etching, to Mar. 31. Stuart Gallery (Room 316).—Etchings by Frank Brangwyn and 15th and 16th century engravings—on indefinitely. Illustrations and original plates by John Leech and cartoons and illustrations by the late Sir John Tenniel.

Photo-Secession Gallery, 291 Fifth Ave.—Sculptures in bronze, marble and wood by Constantine Brancusi of Paris, to Apr. 1. Exhibition of paintings and drawings by Frank Burty of Paris to follow.

Powell Gallery, 983 Sixth Ave.—Paintings by Theo. B. Modra, to Mar. 21.

Pratt Institute, Brooklyn—Exhibition of paintings by Charles Woodbury.

Ralston Gallery, 567 Fifth Ave.—Etchings by Vaughan Trowbridge.

Reinhardt Galleries, 565 Fifth Ave.—Recent paintings by Julius Rolshoven, to Mar. 27. Exhibition selected modern paintings.

Snedecor Gallery, 107 West 46 St.—Landscapes by Theodore K. Pembroke, to Mar. 19.

Strauss Gallery, 289 Fifth Ave.—Watercolors by Florence Robinson, to Mar. 21.

Theodore B. Starr Gallery, Fifth Ave. and 47 St.—Sculptures by Sara M. Greene.

Union League Club—Venetian scenes by F. Hopkinson Smith, to Mar. 30.

Yamanaka Galleries, 254 Fifth Ave.—Hira Kawa collection of Japanese color prints, to Mar. 21.

COMING BOOK AND ART AUCTIONS.

New York
American Art Association, American Art Galleries, 6 East 23 St.—Combination sale of pictures, Plaza Ballroom, Mar. 17-18,

8.15 P. M. Am'n Art Galleries, Mar. 19-20, 8.15 P. M.
Orasmus H. Marshall (of Buffalo) Library and collection of Americana, Mon.-Wed., Mar. 16-18, afternoons and evenings.
Metropolitan Art Association, Anderson Galleries, 15-17 East 40 St.—On exhibition to sale in six afternoon sessions beginning Monday, Mar. 16: Antique Furniture, Objects of Art, and foreign Models collected by Raimondo C. Aimone of New York. On exhibition to sale on evenings of Thursday and Friday, Mar. 19 and 20, 8:15 P. M., Japanese Textiles and Chinese and Japanese Objects of Art collected by Louis E. Charney of New York. On exhibition from Saturday, Mar. 21, Etchings, Engravings, Color Prints, and Drawings, to sale evenings of Thursday and Friday, Mar. 26-27, 8:15 P. M.
Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—Tapestries and a collection of art objects belonging to Miss Emmy Des-tinn, Mar. 19-21, 3:00 P. M.

EXHIBITIONS NOW ON.

(Continued from page 3)

American Masters at Macbeth's.

American art lovers are indebted to Mr. Macbeth for the loan exhibition of "American Masters," which opened at his galleries, 450 Fifth Ave., Wednesday last, to continue through the month. Not since the loan exhibition of American masters held at the Fine Arts Gallery some ten years ago, has New York enjoyed such an opportunity of viewing American oils that have stood the test of time. It is an impressive, dignified and inspiring display and one of the most important of the season. Hidden away in private collections as these treasures have been for years, a public view of them comes as a revelation, especially to those who are unacquainted with the richness of the art of 19th century American painters.

The works shown represent such painters as George Fuller, whose two small examples are so filled with the poetry of his personality that they add considerable distinction to the display. William Morris Hunt is represented by two striking examples, "The Amazon," a beautifully colored and ably executed head of a woman, and "Rapids, Sister Islands, Niagara," strong and true. There are no less than eight Homer Martins, all choice and thoroughly typical, and seven Wyatts, well worth going a long distance to see.

Four rare Innesses and Winslow Homer's "Weather Beaten," are here, as also John La Farge's "Kwaunon Meditating on Human Life," one of his most successful allegorical pictures. "The Little Bridge" and "Niagara," by Twachtman, are two powerful works, and two examples of Theodore Robinson complete this unusually fine display.

In the lower galleries there is a group of twenty small "Sketches in Passing," by F. J. Waugh, which he painted on a recent trip in the Mediterranean, crisp, spontaneous impressions, with beauty of color and marked by that depth and strength which always typifies his work. Not all of the works are marines, as might be expected. There are "The Mountains of Sorrento," "Capri from Naples," "Vesuvius at Sunrise" and other landscapes quite as attractive as his able and popular seascapes. There is also a group exhibition by modern painters, in the rear gallery, which includes examples of Henri, Davies, Olinsky, Hassam, Luks, Hawthorne, Ranger and others.

Rolshoven at Reinhardt's.

Julius Rolshoven, the well-known Detroit artist, is holding an exhibition, to Mar. 21, at the Henry Reinhardt Galleries, No. 565 Fifth Ave. (Windsor Arcade), of 26 oils, painted in Italy, Tunis, Sidi-Bou-Said and Kairouan, North Africa, with a three-quarter length seated portrait of Mrs. Mallory of New York. The portrait is a thoroughly good and pleasing work truthful in flesh tones, rich in color of costume, sweet in expression, and, above all, delicate and refined.

The Italian and African landscapes are painted in a high key and are alluring in sunlight and air. The artist is a colorist, who has steeped himself in the hot light and air of the sub-tropics. His Mosques and old walled streets are Pasini-like in color and atmosphere, and his interiors are beautifully rendered. The entire display is a joyous and inspiring one, an artistic outpouring of a truly sensitive, refined, artistic soul and temperament.

Recent British Etchings.

An exceedingly interesting little display of recent etchings by members of the vigorous school of modern English, Scotch and Irish etchers is now on to April 11 at the gallery of Rudolph Seckel, 31 East 12 St. The 39 prints shown are works of moderate price. The London street scenes of Johnston Baird, Fred. A. Farrell, Henry Rush-bury and Nathaniel Sparks, are most attrac-

tive, while Andrew F. Affleck, whose "Doges Palace" is very clever, Mr. Baird, Mr. Farrell, William Hale and William Strang have foreign subjects. John M. McGhie's "Fresh from the Sea," and two other fisher scenes are quite in the Macbeth vein. Others represented are John Day, Bernard Eyre, John Fullwood, G. Hayes, David Neave, and William Walker.

CORTISSOZ ON ROKEBY VENUS.

Mr. Royal Cortissoz, writing in the "Tribune" of the mutilation of the Rokeby Velasquez in the National Gallery, rehearses interestingly and at length, the doubt cast upon the work as a genuine work by Velasquez through the discovery of Mr. James Grieg, art critic of the London "Morning Post" of the letters B and M, under the left foot of Venus, which seemed to prove the painting to have been executed by Del Mazo, the report of Sir Charles Holroyd, Director of the Gallery, to the effect that eight "experts" and himself an artist, could not discover this signature, the testimony of the Spanish "expert" Beruete in favor of the authenticity of the canvas and the corroborative historical testimony, all of which would seem to prove that Velasquez and none other painted the picture. It appears also that Mr. Cortissoz once tried to arrange the purchase of the work for an American collector.

The first public mention of the picture appeared in Don Antonio Ponz's "Viaje de Espana," published in 1776, as being in the house of the Duke of Alba. Beruete thinks that the picture came to the Ducal house of Alba from a marriage with a daughter of its owner, Mendez de Haro. After the death of the Duchess of Alba, that Duchess so often painted by Goya, in 1802, through a lawsuit over her will, the canvas passed to the Prime Minister and favorite of King Charles IV, the Duke Manuel Godoy, Prince of Paz.

After the fall of the Principe de la Paz, in 1808, the Venus was sold to Mr. Wallis, agent of the well-known dealer in pictures, Mr. Buchanan, in 1813, and on the advice of Sir Thomas Lawrence it was bought from Mr. Buchanan by Mr. Merritt for £500. From that time until October, 1905, the picture held the place of honor in Rokeby Park (the home of Mr. Merritt), with the exception of the two occasions on which it has been exhibited to the public, in 1857, and in Burlington House, in 1890, at the exhibition of old masters.

In 1906, came the news that the picture had been sold under an order of the Court of Chancery for £30,500, and that the purchasers were Agnew & Sons. They exhibited it for a couple of months, and there was much excitement over the chance of its passing to America. Thereupon the National Arts Collection Fund raised the sum of £45,000 and presented the picture to the nation. The episode had its obscure side. Some observers wondered why the price had soared so high, and one of them, Mr. Edmund Gosse, wrote to the press as follows:

"A very large sum has changed hands over the Rokeby Venus, and we have no statement of the name or the intention of the person or persons who made this payment necessary, nor of any other facts regarding the early history of the transaction. I ask for an exact historical account of the offer and the obtaining of the Rokeby Venus, with all the names and all the dates and all the payments."

"Mr. Gosse," says Mr. Cortissoz, "never got what he wanted."

PHILADELPHIA.

A delightful little exhibition of paintings and sculpture in the smaller forms is now on at the Art Club, made up of the works of six members of the Salmagundi Club—W. J. Beuley, G. Cimiotti, Jr., Howard Giles, Arthur Schneider, H. F. Waltman, and W. D. Paddock. The pictures are all in line, 51 exhibits in all, "and there is a spirit," says the "Ledger," "about the landscapes, a crispness of design, and a vigor of color, free from all trace of modern affectations that is most agreeable. Moreover, Mr. Paddock's sculptures in bronze have a charm and a size that make them entirely practicable; his jewel case, as is also true of the book ends and other small bits at the Academy exhibition, representing the application of art to things that have a commercial value, but are redeemed by the touch of the real artist."

Particularly good are the landscapes of Arthur Schneider's done in Morocco, where he painted the portrait of the Sultan, and Mr. Beuley's poetic cityscapes, in which he has transcribed the beauty of the N. Y. outline at witching hours.

The work of Miss Elizabeth Schwartz, in watercolor, on exhibition at the Plastic Club, rises above the ordinary accomplishment in the painting of still-life and flowers, which is her main contribution out of 52 framed exhibits, and has, in the best examples, an art value that is worth while, says the "Ledger," "although some of the smaller oils which evidently open their sketches and memoranda in color, had better be kept in

the private studio where such studies belong, and not in an exhibition."

Mr. A. G. Hetherington and Mr. R. W. Thorpe, the latter long associated with the late Robert M. Lindsay, have opened studios for the exhibition and sale of paintings, etchings and engravings in the Presser Annex, No. 1713 Sansom St., Philadelphia.

BOSTON.

At a recent meeting of the newest local art organization, the "Guild of Boston Artists" the following was given out: "The Guild of Boston Artists (Inc.) is an association of professional Boston artists, and of lay members, interested in the encouragement of art for the purpose of establishing a gallery where the pictures, sculptures and miniatures of the active members may be seen by the public under proper conditions. The Guild is composed of active and lay members. The active members are in turn entitled to the use of the gallery for an individual exhibition of their work. Each active member will also contribute one work to be placed in a second gallery, forming a continuous collective exhibition. On account of restricted space this number of active members is limited."

"The lay membership is unlimited and is composed of those who are interested in art and who by joining the Guild in this capacity endorse the attempt of the active members to place art productions before the public in such a way as to make the gallery a matter of civic pride. The expenses of the Guild will be met by commissions on the gallery sales, assessments on the active members and yearly dues of \$10 each from the associate members."

The Copley Society's exhibition of portraits, representative as it is of modern work, does but point to the moral, to the fact that the painters of today lack taste, or have failed to develop an instinct for selection. They know how to paint, but not what to paint, and color common sense with them is uncommonly rare.

Mr. Tarbell never offends in this direction, nor does the atmospheric Mr. Lockwood, or Mr. Benson; Sargent can be forgiven a scheme of dull interest, (although if he showed a fine feeling for beautiful color he would join the Immortals,) but how many others of the portrait painters produce such complete picture-portraits as Velasquez, Titian, Rubens, its great Englishmen—Stuart, Copley or Whistler. The amusing part of it is that the modern men seem to look upon these great painters as "dead Johnnies" and not worthy the attention of the up-to-date artist.

There are many good, and a few great works in the present exhibition in Copley Hall, but who can deny the banality of the majority.

Caro Delvaille's scenic decoration (portrait group) is utterly without artistic feeling—its intense cleverness and amazing dexterity failing to make up for this lack.

William Thorne's work is not in the same class as this, but it shows similar lack of perceptive qualities. Prince Pierre Troubetzkoy is incredibly dull, so is Seymour Thomas, and J. J. Shannon's "Portrait" makes one sigh for "Miss Kitty," while a portrait by Zuloaga is beyond words. Dozens of instances might be mentioned in this connection, but cuio bono?

The drawings and miniatures repay study in this exhibition and one really thrills with enjoyment of Sargent's synthetic charcoal studies, Cecilia Beaux's strong characterization, and the careful, deeply analytic work of Edward Potter and Lillian Hale. Here the best miniatures also are as good as have been painted in America since the days of Malbone, Fraser and Peale, for in this department there has, undoubtedly, been advance over the work of former years. With Miss Hills, Alice Backington and Lucia Fairchild Fuller to uphold the standard there is no danger of a relapse.

Two exhibitions of etching now on here marks the return of the popularity of this art. Sears Gallagher exhibits 30 plates of English and American subjects—at the Art Club and at the Cobb Gallery, etchings and lithographs by Herman Struck are on view.

John Doe.

SAN FRANCISCO

An exhibition of oils under the auspices of the Panama-Pacific International Exposition had its private view in the Banquet Hall of the Palace Hotel last night. The contributors were the Mural Painters of the Exposition—or a certain group of them—consisting of Frank Brangwyn, Frank V. du Mond, Frederick M. du Mond, Jules Guerin, Charles Hallaway, Milton R. Bancroft, William de Leftwich Dodge, Robert Reed, Edward Simmons and Childe Hassam. These men brought together a group of 95 paintings—and left the business management in the efficient hands of John E. D. Trask, director of the Art Department of the Exposition.

HARTFORD (CONN.)

A selected group of paintings by Hartford artists will hang in the rooms of the newly organized City Club during the formal opening of the Club. Curtis H. Moyer, the dealer, will have charge of this exhibition.

At the Moyer Gallery the exhibition of recent drawings, etchings and paintings by Ionis Orr, a young American artist, now working in London, continues. The etchings include a view of Westminster Abbey and several Paris subjects. The drawings, in colored chalks on tinted papers, are of English and French subjects. The few paintings by Mr. Orr show combined influence of Gedney Bunce and Walter Griffin.

The Howe Gallery has been showing forty paintings in oil by Albertus Eugene Jones, a South Windsor artist, occupying a studio here. Mr. Howe makes catalog note of the fact that Mr. Jones was born in South Windsor in 1882, studied under C. H. Flagg at the Conn. Art League, and won the Conn. Academy Prize of 1912. Mr. Jones also studied under Walter Griffin at the Hartford Art Society School.

Mr. Jones shows a portrait of Gedney Bunce holding a palette on his thumb. As Bunce hasn't used a brush for years, but takes his colors with a long knife from a series of boards spread upon a table, perhaps this posing in a chair with a palette dangling on his thumb accounts for the unhappy expression of his face. Colorwise, this Bunce portrait is a study in blues with a chrome sun peeking over the painter's shoulder. "A Young Lady in Blue," portrait (of Miss Florence Webster) is the best effort of Mr. Jones' thus far. The portrait of James Cheney is not one of the artist's happiest hits. It is a little "fuzzy," or "wooly," as Griffin used to say. The Jones' landscapes usually seem a reflection imbibed from such a strange association as Corot and J. Francis Murphy. One exception is the "Corner of a Lyme Pasture," a vigorous straightforward study painted under the healthy influence of Brabazon.

Brabazon of Hartford, a relative of the English landscapist Brabazon-Brabazon may show a group of his virile landscapes at Howe's shortly. Brabazon has a rare talent.

The exhibition of recent marine paintings by Oscar Anderson of Gloucester continue now on at the Athenaeum Annex Gallery, contains some delightful Gloucester and Cornwall, England, subjects. Anderson's color grows richer and deeper. His Gloucester subjects include a fine surf, "Oncoming Breakers," a composition of fishing vessels, "Seeking Port," and a breezy harbor picture, "The Boundaries."

Following the Anderson display at the Athenaeum, Henry C. White will hold an exhibition of his oils. Mr. White promises a sort of retrospective show, bringing out a number of early pictures as well as some of the most recent.

Robert Brandegee recently has been the recipient of a rather singular honor. Being invited to lecture at Smith College Art Gallery, where his picture of "The Wanderer," presses a portrait of Whistler close for supremacy, Mr. Brandegee reversed the order of invitation with the result that several charming college girls made Winter pilgrimages to Farmington, visiting the artist in his studio and viewing with him the superb Pope collection of French impressionist paintings, the Barney and other collections. James Britton.

PASADENA AND LOS ANGELES.

Exhibitions of the work of resident artists will be given during the season by the Shakespeare Club of Pasadena, in its very pleasant home on South Los Robles Ave. The membership of the club is limited to five hundred. The first display of paintings was that of Miss Anna A. Hills, who has studied in American and European schools and whose subjects were chosen in England, Holland and California. This exhibition was followed by that of Louis Hovey Sharp, who showed views of the Grand Canyon and the villages and customs of the Hopi Indians.

Miss Marie Johnson is exhibiting still lifes and California fruits and flowers.

The California Art Club is exhibiting in the Copp Building, Los Angeles. W. A. Sharp shows some beautiful etchings.

An exhibition of oils by William Wendt and Jean Mannheim is on at the Friday Morning Club House. No more artistic place could be imagined than a vine covered building, in mission style, in which to exhibit paintings of California.

Mr. Mannheim's figures also attract especial attention.

At the Steckel gallery a varied collection of etchings is shown by Hill Tolerton.

The passing of Malcolm Macleod, who with Mrs. Macleod, founded the Los Angeles School of Art and Design, is a loss to the community where he has done faithful work.

M. D.

CHICAGO.

There are 14 Blakelocks on exhibition in Young's Gallery, "One Scalp," the work which with the "Pipe Dance" in the Metropolitan Museum, was most liked, by Blake-lock, on which the artist pinned his greatest faith, is shown, also examples of Inness, Homer, Monticelli and Doughty.

Paul Dougherty, is showing examples of his recent work at O'Brien's.

Oils by Louis Kronberg of Boston are on view in the Reinhardt Galleries.

The private collection of pottery, porcelains, faience, glass, bronzes and paintings belonging to Peter B. Wight, the architect, was sold at his home, 4761 Langley Ave. this week.

The Palatte and Chisel Club, has hung an exhibition of German posters.

CLEVELAND.

At the Felix Guenther & Son Galleries at 1303' Euclid Ave. this week, there is an exhibition of paintings from the collection of John Levy, of New York. The exhibition includes works by these artists: L'Hermite, Wyant, Kever, Diaz, Harpignies, Henner, Mauve, Schreyer, Cazin, Inness, Murphy, Corot, Blommers, Blakelock, Moran, Weissbruch, Jacob Maris, Ranger, Israels, Thaulow and William Maris. It is one of the most extensive collections that have been shown here.

On exhibition for ten days at the Korner & Wood Galleries is a collection of Witcombe's proofs in colors. The proofs are said to be unique in surface quality and are printed from copper in the same manner as a monotype without ground or design.

A canvas by Carolina Greene Williams of Cleveland has been hung in the loan exhibit of prominent American women in the municipal gallery in New York.

A permit for the erection of the superstructure of the new art museum in Wade Park has been issued by Commissioner of Buildings Allen after the original plans had been changed to allow additional exits. Police stopped the work on the buildings because no permit had been obtained. J. D. R.

Cleveland.

Some 50 watercolors by Caroline Coit, depicting scenes in Europe and Africa, were placed on exhibition last week at the Korner & Wood Gallery.

Oils by F. Usher De Voll of Providence, R. I., are on exhibition at the Gage gallery.

INDIANAPOLIS.

The Society of Western Artists' exhibit at the John Herron Art Institute during February closed Mar. 1. Fred G. Carpenter's "Midsummer Idyll" was purchased by Booth Tarkington.

A "one-man" show of work by Lawrence Mazzanovich, of Westport, Conn., held during the past week at the Institute attracted much interest and appreciation. Three pictures were sold: "Sun and Mist," to Fred M. Ayres; "May-first," to George Snowden, and "On the Saugatuck," to Booth Tarkington.

A loan collection of modern Dutch masters was also a feature of the past month's exhibit at the Art Institute.

The annual exhibit of works by Indiana artists opened Mar. 6 with a reception.

In the Woman's Department Club Downtown Gallery, the attraction for two weeks is the exhibition of paintings and sculpture by Mr. and Mrs. Albert R. Kohlmann. Mrs. Kohlmann shows several New York and Indianapolis street scenes besides two bronzes, "Little Orphan Annie" and "For the Sake of Style," and a bas-relief portrait of Mr. Kohlmann. Mr. Kohlmann exhibits several oils done at Norwalk, Conn., last Summer.

NOTES OF AMERICAN CITIES

Pittsburgh

American oils owned by Dr. Alexander Humphreys of N. Y. are on view at the Carnegie Institute.

The third annual exhibition of the National Association of Portrait Painters, transferred from the Knoedler Galleries, New York, opened last week at the Carnegie Institute.

Washington.

Oils by the brothers Alexander and Birge Harrison are on exhibition at the Corcoran Gallery, after having been shown in many of the leading museums in the country. The Washington Water Color Club's annual exhibition is attracting much attention. The attendance has been larger this year than usual and there have been more sales.

Denver.

An exhibition of watercolors by contemporary American artists is on at the public library. A traveling exhibition of oils will be on view March 24 at the library for several weeks. These will be followed with art crafts exhibitions in April, all under the auspices of the Denver Artists Club.

Columbus (Ohio)

Through the efforts of the Columbus Gallery of Fine Arts and the Columbus Art Association a collection of 65 oils by contemporary Spanish artists, including works by Sorolla and Zuloaga, are on exhibition at the Library, continuing through the month.

St. Paul.

The Artists' society, affiliated with the St. Paul Institute, held its third annual exhibition last week at the Stevens gallery, 118 West Sixth St.

The State Art Society exhibition, which opens at the Auditorium today, includes a splendid piece of sculpture by Paul Man-ship.

Detroit.

The exhibition of modern art, as interpreted by Prendergast, Glackens, Pach, Stella, Kuhn and fellows, recently at the Montross Galleries, N. Y., is on at the Museum.

Baltimore.

An exhibition of oils by Mme. B. de Jong, of Paris, opened last week at the Jones Galleries. A number of the pieces of sculpture at the Peabody exhibition have been sold, among them J. M. Miller's "Moonlight," several of the sketches by J. E. Stauffer and three pairs of Mr. Berge's bookends, "Idle Hours."

The Art of Today.

A thoughtful and sincere attempt to sum up the situation in art today is to be made in the April "Century Magazine." The editor says that a revolution against settled art standards is now in full career and "it is time that we study signs, seek to define directions, and somewhat forecast the convention that is to come."

Under the general heading of "This Transitional Age in Art" have been gathered five authoritative papers, covering every phase of the subject and profusely illustrated with more than fifty pictures, some of them in full colors. The subjects are: I.—"Is Our Art Distinctively American?" by John W. Alexander, President Academy of Design; II.—"The Painting of Today," by Edwin H. Blashfield, President Society Mural Painters; III.—"The Painting of To-Morrow," by Ernest L. Blumenschein; IV.—"The Point of View of the Modern," by Walter Pach; V.—"The Ancestry of Cubism," by Jay Hambidge and Gove Hambidge.

Etchings by Trowbridge.

An exhibition of etchings in color by Vaughan Trowbridge, some 36 examples in all, is on at the Ralston Galleries, No. 567 Fifth Ave. The art of Mr. Trowbridge is too well known to need description. He has a strong line, unusual color sense and feeling, and a discriminating choice of subject.

"Hop" Smith at Union League.

F. Hopkinson Smith's oils, watercolors and black and white drawings shown at various New York galleries during the season, including Knoedler's, the Century Club and the Architectural League, are now exhibited at the Union League Club, through the month. In addition to the works before shown, there are a number of new examples. The artist was given a dinner at the Clubhouse Thursday evening.

OBITUARY.

Arthur Parton, N. A.

A man of much charm of manner and an artist of sincerity and decided strength and fine quality was Arthur Parton, landscape painter, who died of pneumonia last week at his home in Yonkers. Born at Hudson, N. Y., in 1842, he became a student at the Pa. Acad. and exhibited first there in 1862. Three years later he established himself in a New York studio and began to exhibit regularly at the National Academy. In 1886 Mr. Parton took the gold medal offered at the exhibition of native work held by the American Art Association, and also the Temple medal in Philadelphia. At the Artists' Fund Exhibition in 1878 he carried off the gold medal. In 1900 at the Paris exposition, the artist was given an honorable mention. In 1871, Mr. Parton was elected an associate of the National Academy, becoming a full member in 1884. He was also a member of the American Water Color Society. The artist, who leaves a widow, two sons and two daughters, was buried at Mystic, Conn.

BEQUEST TO MUSEUM.

By the will of Mrs. Mary Mandeville Johnston, who died Feb. 24, the Metropolitan Museum will receive a large collection of paintings, ceramics, prints, rugs, tapestries, medals, bas reliefs, watches, mantel ornaments, furniture, fans, bronzes, embroideries and other art objects from the former New York home of the Johnstons. The sole request Mrs. Johnston attached to the legacy is that the trustees of the museum shall place near every article in the collection a designation that it was "the property of Mr. and Mrs. Edward W. S. Johnston."

ATTENDANCE AT MUSEUM.

A new record for Sunday attendance at the Metropolitan Museum was made Mar. 8, when 13,108 persons passed through the doors. This attendance was surpassed only by that on Washington's Birthday in 1909, at the time of the Hudson-Fulton Exhibition of old Dutch masters, when 13,832 persons entered the museum.

CUBIST ART SELLS HIGH.

Despite the ridicule poured on the Futurist artists by the public and the majority of critics, a sale was made last week in Paris of a picture entitled "Mountebanks," by Picasso, the leader of the Cubists, for \$2,500.

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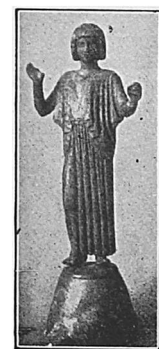
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Seligmann Sale in Paris.

The sale of art objects liquidate the old house of Seligmann Frères, which commenced Mar. 9 at the Galleries Georges Petit with Chinese porcelains, gave a total of \$75,946. A large Kang-hi vase, sold for \$4,811. Another vase of same period went for \$2,860, and two little Kang-hi ornaments for \$2,508.

The second day's sale, Mar. 10, brought \$49,102. A set of ancient soft Sevres porcelain, consisting of 290 pieces, fetched the day's largest price, \$2,225, from Mr. Van der Meersch.

The third day's sale, one of old masters, Mar. 11, brought more spirited bidding and higher prices, \$64,101 being realized. Roslin's portrait of himself and portrait of his wife, went to Mr. Sortais for \$15,961. A panel by Bailly, "Le Clavecin," went to Mr. Stettiner, who also secured Boilly's "The Harpichord," for \$4,220. "The Gallant Drinker," by Jan Steen, which "experts" considered worth \$4,000, brought only \$880. "The Hare," by Oudry, fetched \$980; "After the Hunt," Oudry, \$1,000. "The Ruined Stairway," by Robert, was bought by J. Stern for \$1,080; Monticelli's "David Playing Harp Before Saul," fetched \$150; "The Battle," a watercolor by Van Blarenberghe, \$1,420. The "Portrait of the Countess of Saint-Jean-d'Angeles," by Mme. Le Brun, fetched \$3,400. "Portrait of a Young Man," by Corneille de Lyon, \$500; "Portrait of Frederick III," by Cranach, \$580; Cranach's "Jesus and the Children," \$3,880; "The Drawing," by Boucher, \$920; two decorative paintings on allegorical subjects, by Challes, \$1,000; a portrait of the Dauphin, afterward Louis XVI, by Drolling, \$850, and two pendants, "Exotic Birds," by Huet, sold to Baron Decorzee for \$1,000.

The sale ended on Thursday with a grand total of \$360,100, the amount for the day being \$190,963. The 18th century Beauvais tapestry, after Boucher, showing Mars and Venus and forming part of a set of "Loves of the Gods," fetched the highest price \$38,720. Another piece of Beauvais, "Le Vol de la Malle," from a set, "Les Bohemians," after Casanova, brought \$37,520.

The Charnley Collection.

The collection of Chinese and Japanese art, made by Louis E. Charnley of New York, has been on exhibition at the Anderson Galleries, Madison Ave. and 40 St., during the week and has attracted considerable attention because of the remarkably rare and fine condition of the specimens of antique textiles, many of which are more than two centuries old. In addition to the kimonos, priests' robes, mandarin coats, and tapestries are interesting objects of art in bronze, wood, ivory, and lacquer. The sale of this collection will be held on the evenings of Thursday and Friday, Mar. 19 and 20.

Aimone Collection.

For more than a quarter of a century Raimondo C. Aimone of New York has been collecting antique furniture, objects of art, and foreign models and during the week the entire collection, embracing more than a thousand lots, has been on exhibition at the Anderson Galleries. The collection embraces English, French, and Italian furniture, some of the pieces originals and some reproductions, but all excellent in taste and of genuine quality. The collection will be sold in six afternoon sessions, beginning Monday next, Mar. 16.

W. C. Hill Sale.

The sale of the old china and Colonial furniture from the collections of Walter Clinton Hill began Monday afternoon at the American Art Association.

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The highest price of session was \$110, which R. D. Tooth paid for a Staffordshire dinner set in light brown and gold.

At the last afternoon session, a pair of dogs of the Bennington "flint enamel" were brought the top price, \$340, paid by S. H. Lowndes.

The session realized \$4,833, making a grand total for the sale of \$13,247.

Sale Ashburnham Art Treasures.

On Mar. 24 the wonderful collection of antique silver which belonged to the fifth Earl of Ashburnham will be put up for sale at Christie's. Considering the absolutely unique character of the pieces it is the more extraordinary that they should have been allowed to remain neglected and apparently forgotten for upwards of 30 years in the strongroom of a bank.

Perhaps the most interesting of the many interesting items is a magnificent rose-water dish made by Benvenuto Cellini for a Knight of the Order of the Crescent. It is divided into four panels, illustrating the History of Titus after the Capture of Jerusalem, each a marvel of skill and beauty.

No less unique, however, is King Henry VII's standing salt, adorned with mermaids, a piece which on account of its rare craftsmanship and unusual characteristics is likely to give rise to keen competition. Charles II tazzas, Georgian wine cisterns and Queen Anne dishes are among the many splendid treasures, so soon to be dispersed.

Sales at Christie's.

In the sale of the Gomm collection of pictures by old masters, Mar. 6, Rembrandt's "Portrait of an Old Man," fetched \$4,990.

The highest price for four Reynolds' portraits, \$2,625, was paid by Vicars Brothers for the portrait of Mary Lady Arundel. They also bought for \$2,100 a portrait of Maria Christina Lady Arundel.

Portraits of the seventh and eighth baron Arundel fetched only \$1,525 each and were bought by Leggat Brothers and Messrs. Smith respectively.

Van der Velde's "Fleet at Anchor" was bought by Colnaghi & Obach for \$13,125. Another canvas by the same artist, "Vessels in a Calm," was bought by Mr. Mullenco for \$3,150. Bols' "Portrait of a Young Lady," sold for \$11,025. Brauer's "Interior of a Tavern" was bought by Vicars Brothers for \$9,870. For \$4,990, Colnaghi & Obach bought Opie's "Portrait of Miss Dee," and a "Coast Scene" was bought by Arthur Tooth & Sons for \$2,625.

Lambert Sale.

The dispersal of the W. H. Lambert collection, including Mss., autograph letters and other civil war items, began Monday in the Anderson Art Galleries. The first 599 items brought \$3,790.45. The highest price was \$90 paid by Mr. T. B. Watts for an autograph letter of General Grant to General Thomas giving him campaign directions. Mr. G. T. Frederickson paid an equal price for a letter from General Johnston to General Sherman dealing with the surrender of the Confederate army.

At the concluding session Tuesday, \$5,605 was realized. T. F. Crowley paid the highest price, \$505, for a Wedgwood service of pink lustre.

The total for the sale was \$9,892.

Coming Foreign Art Auctions.

From March 30-April 4 Director Löwe's collection of original graphic works by modern masters will be sold by Amsler and Ruthardt, Berlin.

C. G. Boerner of Leipzig will offer May 7-9 a collection of engravings by Dürer, Rembrandt and other old masters.

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BRANDUS SALE.

The first half of the collection of paintings by old and modern artists, consigned to Mr. Edward Brandus, was sold by Mr. James P. Silo on Thursday evening, at his Fifth Avenue Art Galleries, the 59 numbers fetching \$26,320. There was a good attendance, and the highest price, \$2,400, was paid by Mr. W. T. Drew for the Hopner "Portrait of Mrs. Penrose." The Drouais "Mlle. Helvetus, Comtesse de Mum," fetched \$2,275, and the Coello "Portrait of Maria of Austria, \$2,250, both from unknown buyers. Mr. Edson Bradley gave \$1,350 for the Rev. William Peters' "Miss Elizabeth Phelps." An account of the second session of the sale, with the total amount realized for the two evenings, will be given next week.

F. D. Millet Sale.

The sale of the paintings left by the late Frank D. Millet Mar. 6 in the rooms of the American Art Association realized a total of \$5,947. The highest price of the evening was \$1,625, paid by Miss E. R. Wellington for "Wandering Thoughts," a picture of an aged woman and a pensive young girl in church. "The Proposal," sold to Lawrence Miller for \$850. The fine portrait of William Winter, the dramatic critic, sold to Mr. Everet Jansen Wendel for \$200.

Runge Sale.

The collection of old Chinese porcelains gathered by Edward Runge in the Far East was sold at the American Art Galleries Mar. 7, bringing \$35,412. A pair of Ch'ien-lung porcelain "Peach" bottles sold to Duvreen Bros. for \$3,000, the top price of the sale. W. W. Seaman, agent, gave the next highest price, \$2,200, for a tall inverted pear-shape café-au-lait (Ch'ien-lung) vase of heavy porcelain and the same amount for a tall blue and white Yung Ching vase, decorated in underglaze and overglaze blue. Mr. O. Milburn secured a pair of broad ovoidal body decorated vases (Ch'ien-lung) for \$2,000 and paid \$1,150 for a K'ang-hsi beaker-shaped vase.

Art in America.

The February number of "Art in America," edited by Dr. Wilhelm R. Valentiner and published by Frederick Fairchild Sherman, opens with an account of some of Guard's paintings in America by George A. Simonson. The Correggio, "Madonna and Child, St. Elizabeth and St. John," in the collection of Mr. John G. Johnson of Philadelphia is reproduced for the frontispiece, and is one of the illustrations of a new and excellent feature of the magazine, namely, the "Notes Upon Recent Additions of Im-

portance to American Collections," which includes also the Sir Philip Lane portrait of Philip II presented by Mrs. Thomas J. Emery to the Cincinnati Museum and two "Madonna and Child," pictures by Gianpietrino, and the "Master of the Ursula Legend."

Mr. Frank Jewett Mather, Jr., has an interesting second paper on "Drawings by the Old Masters at Bowdoin College," ascribed to Northern Schools, the editor writes further of "The Brothers Govert and Raphael Camphuysen."

Elizabeth Luther Cary has "A Comment on Matthew Maris"; George Leland Cary treats of the "Gonzaga Annunciation Tapestry," and Allan Marquand of "The Papal Tiara and a Relief in the Princeton Museum."

End of Latta Sale.

At the last session of the sale of the W. J. Latta Napoleon collection at the Anderson auction rooms the medals and portraits of celebrities were sold, bringing \$2,877, and making a total of \$9,255 for the sale.

Mr. J. S. Sabin paid \$25 for a bronze of Ludovicus; M. S. Murray \$28 for Hodges mezzotint of Frederick William II; R. Fridenberg \$20 for a bust of Comte de Grasse, and G. D. Smith \$20 for a stipple engraving of Kleber.

End of Hoskeir Sale.

The concluding session, Mar. 5, of the Hoskeir collection at the American Art Galleries brought \$13,332, making a grand total of \$40,327.

The highest price of the evening was paid by Max Williams, \$1,325 for Gerome's "Dans le Mosque," Van Loo's "Queen Marie Leczinska," went to Bernet, agent, for \$1,100. A pair of Heppelwhite side tables went to R. Johnston for \$1,050. The Greek marble statue of Venus Anadyomene, brought only \$1,200. It was purchased by Richard Ederheim of New York for a client in Paris.

The J. G. Johnson Catalog.

The well-known Philadelphia collector, Mr. J. G. Johnson, has kindly given to the library of the AMERICAN ART NEWS, the third and concluding volume of the thoroughly adequate catalog of his collection of paintings and art objects. In this volume the editor of the work, Dr. William R. Valentiner, writes of the German, French, Spanish and English paintings, beginning with the German painters of the 15th and 16th centuries and ending with Zamacois and Ziem and of the sculptures and other art objects in Mr. Johnson's remarkable collection.

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